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SATURDAY, AUGUST 6, 1864.

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HER MAJESTY'S THEATRE. FINAL REPRESENTATIONS AT CHEAP PRICES.

THIS EVENING, SATURDAY, August 6th,

Will be Performed Verdi's Opera,

"IL TROVATORE."

MDLLE. TITIENS, MDLLE. GROSSI, MADAME TACCANI, SIGNORI
SANTLEY, CASABONI, MANFREDI, AND GIUGLINI.

Conductor - - - - - SIGNOR ARDITI.

LAST WEEK.

(LAST NIGHT BUT THREE.)

MONDAY NEXT, AUGUST 8th,

(Last night but Three), will be presented Donizetti's admired Opera,

"LUCIA DI LAMMERMOOR."

SIGNORI GIUGLINI, SANTLEY, MANFREDI, CASABONI, AND BOSSI.
MADAME TACCANI, AND MDLLE. TITIENS.

Conductor - - - - - SIGNOR ARDITI.

LAST NIGHT BUT TWO.

TITIENS, GROSSI, SANTLEY, GIUGLINI.

TUESDAY NEXT, AUGUST 9th,

Donizetti's admired Opera,

"LUCREZIA BORGIA."

SIGNORI GIUGLINI, SANTLEY, BOSSI, CASABONI, BERTACCHI.
MDLLE. GROSSI, AND MDLLE. TITIENS.

Conductor - - - - - SIGNOR ARDITI.

LAST NIGHT BUT ONE.

Last time of "FAUST,"

THURSDAY NEXT, AUGUST 11th,

Will be repeated Gounod's celebrated Opera,

"FAUST."

LAST NIGHT OF THE SEASON.

SATURDAY NEXT, AUGUST 13th,

LAST NIGHT.

Doors open at Half-past Seven; commence at Eight precisely, terminating in time for the Night Trains to the Environs.

Notice.—The usual Restrictions to Evening Dress will not be enforced.

Prices:—Gallery, 2s.; Pit, 5s.; Dress Circle, 7s.; Upper Circle, 5s.; Orchestra Stalls, 12s. 6d.

Box-office of the Theatre open daily, from Ten till Seven, where places may be secured.

Tickets also procurable, on the Evenings of Performance, at the Special Offices, open at the Entrances of the Pit and Boxes.

ROYAL ENGLISH OPERA, COVENT GARDEN.—The Nobility, Shareholders, and the public are respectfully informed that THE OPERA COMPANY (Limited), will commence their First Season on the second Monday in October next. By Order, MARTIN CAWOOD, Secretary.

MR. ALFRED MELLON has the honor to announce that his CONCERTS will commence at the ROYAL ITALIAN OPERA HOUSE, COVENT GARDEN, on Monday next, August 8.

Mr. Mellon has at very great cost secured the services of MDLLE. CARLOTTA PATTI, MDLLE. MARIE KREBS (PIANISTE), MR. LEVY (CORNET A PISTONS), MONSIEUR ARBAN (CORNET A PISTONS), and ALI BEN SOUALLE the celebrated Oriental Instrumentalist. Band of One Hundred performers. The concerts will commence every evening at 8 o'clock.

Conductor—MR. ALFRED MELLON.

Promenade, Amphitheatre Stalls and Amphitheatre, One Shilling.

MR. GEORGE DOLBY begs to announce that he is making arrangements for a Tour in the Provinces with the following distinguished Artists:—

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AND

Madame SAINTON-DOLBY.

Mr. PATEY

AND

Signor MARIO.

VIOLIN:

M. SAINTON.

ACCOMPANYIST:

Herr MEYER LUTZ.

The Tour will commence about the middle of September and terminate in December.

Applications respecting Engagements to be made to Mr. GEORGE DOLBY, Egyptian Hall, Piccadilly, London.

MR. SIMS REEVES will sing "THE MESSAGE," composed for him by BLUMENFELD, at the Hereford Festival, on Wednesday Evening, August 31.

MR. RENWICK (Barytone) requests that communications respecting engagements may be addressed to 32 Walpole Street, Chelsea, S.W.

MR. WILLIAM CHARLES LEVEY (Composer of *Fanchette*), having completely recovered from his recent indisposition, begs to announce that he is now ready to resume his duties as Professor of the Pianoforte. Address—8 Cecil Street, Strand.

SIGNOR AND MADAME MARCHESI beg to inform their Pupils and Friends that they have left town for the Season, and will return to London, September 1, for the Winter Season. Communications for engagements for Oratorios, Concerts, &c., to be addressed to the care of Mr. W. Fish, concert agent, 19 Whitehart Street, Kennington, S.

MISS ROSE HERSEE will sing "THE KNIGHT AND THE MAIDEN" (Words by H. HEASER, Esq.), composed by EMIL BECKER, at the Assembly Rooms, Margate, Aug. 9 and 11, and at the Glasgow City Hall, September 17 and 24.

MISS JULIA ELTON will sing RANDEGGER's admired Cradle Song, "PEACEFULLY SLEEPER," and the duet (with Miss Rosa Hersee) "OH, GLORIOUS AGE OF CHIVALRY" from Howard Glover's popular Operetta of *Once too Often*, at the City Hall Concerts, Glasgow, September 17, 24, and October 1.

MRS. CAMPBELL BLACK, Vocalist (Pupil of Dr. FRANCIS ROBINSON, Vicar Choral of the Cathedral of Christ's Church and St. Patrick's, in the City of Dublin), sings in Italian, German and French. She sings also all the popular English, Scotch, and Irish Melodies, and has carefully studied Sacred Music. Mrs. CAMPBELL BLACK accompanies herself on the Harp, Pianoforte and Guitar. All communications respecting engagements to sing at Concerts, &c., to be addressed to her at 7 Well Walk, Hamstead, N.W.

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ROYAL ITALIAN OPERA.

THE SEASON, 1864.

(Times—August 1.)

On Saturday night Meyerbeer's grand opera *L'Etoile du Nord* was played for the fourth time to a crowded audience. This was the last performance of the season, and, as the Covent Garden director gives no extra nights at reduced charges of admission, the last till the theatre again opens, with an Italian company, in 1865. The opera was heard with evident delight from beginning to end; at the fall of the curtain the principal artists were called; and then the whole of the vast assembly rose to the welcome strains of the National Anthem.

The eighteenth season of the Royal Italian Opera has, on the whole, been the most brilliant, and, at the same time, the most prosperous, since 1851, when the original Crystal Palace, at Kensington, was the scene of our first great International Exhibition. Perhaps, considering the materials within reach, a more efficient company was never brought together. The prospectus was rich enough; but, in addition to the singers there set down, Mr. Gye presented his subscribers with two others of the highest Continental repute—Mdlle. Desirée Artot and Madame Mliouan Carvalho. This, however, was in a great measure due to the sudden and unexpected flight of Mdlle. Pauline Lucca, for causes variously estimated, but which are now pretty generally known to have been indisposition in general, and indisposition in particular to undertake the part of the heroine in *L'Etoile du Nord*. Meyerbeer, it appears, had promised to alter the music of Catherine expressly for her, but did not live to carry out his promise; so Mdlle. Lucca hit upon the peculiar expedient which enabled her to renovate her health on the one hand, and (like Madame Fioretti last year) to escape an onerous and undesired responsibility on the other. Mdlle. Lucca was also to have appeared as Cherubino (the Page) in *Le Nozze di Figaro*; and to her secession we must attribute the public disappointment in the loss of Mozart's delightful opera. Why *Dinorah* (promised) was not forthcoming it is hard to explain, seeing that Mdlle. Adelina Patti, who was to have played the shadowy heroine—her fascinating impersonation of which, on one occasion, at the termination of the season 1862, dwells vividly in the remembrance of all who witnessed it,—was at disposal. It would have been satisfactory to point to the year of Meyerbeer's regretted demise as to the year during which his five greatest works were successively presented, at a theatre so deeply his debtor, in a manner, too, which it would be difficult for any other theatre in Europe to rival; and as, independently of Mdlle. Patti and M. Faure (*Dinorah* and *Hoel*), the requisite "properties" were already in the house, this was not merely possible but advisable. Verdi's last opera *La Forza del Destino* (promised), though the singers for whom the four principal characters had originally been intended by the composer—Mdlle. Lagrue, Madame Nantier Didiée, Signora Graziani and Tamberlik—were engaged, was, for reasons that have not transpired, also laid aside. That the Italian version of Otto Nicolai's comic opera, *Die lustigen Weiber von Windsor* (promised) should have been abandoned, may be laid to the account of its successful production elsewhere, and to a conviction that—unlike M. Gounod's *Faust*—it hardly possessed such extraordinary attractions as to insure good houses at two large establishments simultaneously. This is more than probable; nevertheless, it was hardly sufficient reason for the non-fulfilment of a pledge. *Fidelio*, with Mdlle. Lagrue as the heroine, looked well on paper; but what became of it no one can say.

The theatre opened on the 29th of March, with *Norma*. Bellini's somewhat hackneyed opera was produced at Her Majesty's Theatre, with Madame Pasta as the Druidess, some time before Giulia Grisi (thirty years since) first took the London Operatic world by storm. It was on the present occasion, however, recommended and excused by the *début* of a singer who, though of European fame, had never till now been heard in England. Mdlle. Lagrue, unanimously recognized as a genuine tragedy Queen, both physically and intellectually adequate to sustain the part of Norma, obtained an honest *succès d'estime*. But this was unaccompanied by any marks of enthusiasm; and it was unanimously voted, not that Mdlle. Lagrue should have come "hereafter," but before—say fifteen years before. The useful Mdlle. Marie Battu was Adalgisa; the always careful, energetic (sometimes too energetic), and industrious Signor Naudin, Pollio; while a new bass, Signor Attri (or Atry), who has since steadily made way, assumed the imposing beard and flowing robe of Oroveso, Druidical High Priest. *Norma*, played three nights in succession, gave way to *Masaniello*, which, besides the temptation of its gorgeous music added to its gorgeous *mise en scène*, offered the exceptional one of the original Covent Garden *Masaniello*, when, in 1849, the first Italian version of Auber's popular opera was brought out. That Signor Mario's voice was now not the voice which fifteen years previously defied comparison

none could deny; but, at the same time, that what was lost in physical strength and certainty had been atoned for by superior artistic refinement, was as generally admitted as that Signor Mario's histrionic portraiture of the Neapolitan patriot was the finest ever witnessed. On the same evening Signor Graziani's rich barytone was once more heard with gratification in the barcarole of the traitorous Pietro; and Mdlle. Salvioni again won unreserved encomium by her graceful and intelligent assumption of the dumb Fenella, Masaniello's outraged sister. Enough to add that Mdlle. Battu played Elvira, and Signor Neri-Baraldi, Alphonso—that most insipid of seducers and unworthy compatriot of Don Giovanni. After one performance of *Masaniello*, a "sensation" night ensued. The opera was *Il Trovatore*, in which, by some "ute de poitrine" unknown to Verdi and unexpected by the audience, Herr Wachtel, the sonorous champion of Teutonic tenors, electrified the house and set his stamp upon Manrico. The rapture after the obstreperous war-song, "Di quella pira," was as unbounded as it was inexplicable; and Herr Wachtel (who, two years previously, had been heard with apathy, as Edgardo, in *Lucia*) awoke next morning and found himself famous. Mdlle. Antonietta Frick, eager and painstaking if no more, was Leonora; a new German *contralto*, Mdlle. Destinn (afterwards destined to essay a higher flight), made a tolerably good impression as Azucena—the "inauspicious and ghastly woman" of Signor Maggioni's English version; Signor Graziani, as Conte di Luna, won the never-failing "encore" for "Il balen del suo sorriso"—in which the pure accents of his "soft bastard Latin" exercised, for evident reasons, an unaccustomed charm; and Signor Tagliafico gave value to the small part of Ferrando. To *Il Trovatore* succeeded *La Favorita*, with Mdlle. Lagrue as the erring and penitent Leonora, Signor Mario the chivalrous Ferdinando, Signor Graziani the wily King Alphonso IX., and Signor Attri the fulminating priest, Baldassare. The heroine of Donizetti's most ambitious French opera, was in some respects no less favorable to Mdlle. Lagrue than the sublimer Norma—her pathos above all being sympathetic. At all events she advanced a step in the estimation of connoisseurs, and, moreover, was received with marked favor. In the last scene—its composer's masterpiece—she found a congenial partner in Signor Mario, still, in spite of all shortcomings, a Ferdinando without peer.

The performance next in order (Thursday, April 15)—when the whole of *Norma*, with the second and third acts of *Masaniello*, was performed—will be long remembered as that which was honored by the presence of General Garibaldi.

Next came Rossini's magnificent *Guillaume Tell*—another of those grand spectacular operas in which the combined efforts of Mr. Costa, Mr. W. Beverley, and Mr. A. Harris realize a *coup d'oreille* no less than a *coup d'œil*, only practicable at a theatre so lavishly furnished at all points. The character of the Swiss patriot was on this occasion sustained by Signor Graziani, who, less dramatically tame than usual, gave unusual charm to the music by his beautiful barytone and pure Italian enunciation. That of Walter fell to Herr (Dr.) Schmid, from Vienna, who had previously astonished the subscribers and the public with his superb bass voice in Oroveso (on the Garibaldi night), and now confirmed the good impression. The penetrating high notes of Herr Wachtel elicited almost the same enthusiasm as before; and his Arnold was judged equal to his Manrico. The same audacity in giving out the "C" (or any other note) "in *alt*," wherever and whenever the spirit moved him, and whether or no consistently with the composer's text, was followed by the same success. As was said at the time—"Up went the 'C' and down came the applause." But the legitimate effect of the opera was the immortal scene of the "Oath," which the delegates from the united Cantons swear near the brink of that beautiful lake upon which the moon (the best stage moon on record) shines so placidly, while the insurgents arrange their plans. Mdlle. Battu (Mathilde) sang better than on any previous occasion; Madame Rudersdorf, Signora Tagliafico, Polonini and Baraldi (Jemmy, Gessler, Melchthal, and the Fisherman) were as efficient, and Mdlle. Salvioni, in the Tyrolienne, as graceful as before. *Un Ballo in Maschera*—which the oftener it is heard the stronger is the conviction that it contains some of Verdi's best and most genial music—came next in order, affording Mdlle. Lagrue a fresh opportunity of ingratiating herself with the public. On the whole, her Amalia, though not considered equal to her previous attempts,—and, indeed, it hardly offers the same chances of distinction—was successful. To Signor Mario's incomparably graceful Ricardo, Signor Graziani's Renato, and Mdlle. Battu's animated Oscar, a passing allusion may suffice. Another new *contralto*, Mdlle. Tati—appeared as the Sorceress Ulrica, but made only a faint impression. Little can be said in favor of the first representation of the *Prophète*, which took place on Saturday, the 30th of April, two days before the illustrious Meyerbeer breathed his last.* Here, in his most important essay, Herr Wachtel produced the least satisfactory

* Meyerbeer died on Monday, May 2, at 2 a.m.

impression. "Happily," he was indisposed; and the consequence was an exhibition of that superfluously indulgent criticism which obtains in this country, but which is not always for the good of art. Our impression is that, under any circumstances, the part of Jean of Leyden is beyond the scope of Herr Wachtel's powers. Of Mdle. Destinn, who in *Fides* now took the "higher flight" to which allusion has been made, the less said the better. This lady, however, is only twenty-three, and the consequence was that she was treated with the same degree of lenience as Herr Wachtel. Madame Rudersdorff, to whom all parts, in all repertoires, are familiar, and who is never at a loss to undertake anything whatever, and, what is more, to support it creditably at a moment's notice—an excellent artist, in short, and an invaluable member of the company—played Bertha. As a "spectacle" the *Prophète* was all that it has ever been, and the general execution of the music, orchestral and choral, under Mr. Costa's direction, as strikingly good.

The next event, and among the most interesting of the season, was the first performance of *Il Barbiere di Siviglia*—one of those few works which bear the unmistakable mark of imperishability. There was, first, Signor Mario—"Almaviva of Almavivas"—singing his very best, and acting as no other than he now on the boards can act real comedy; then Signor Ronconi (his first appearance)—the most humorous, vivacious, and irresistible of Figaros, whose place, when he leaves us, will not readily be filled up; and lastly, Mdle. Adelina Patti—the *beau idéal* Rosina, who, the favorite and most constant attraction of the preceding season, has also incontestably proved the favorite and most constant attraction of this. The Bartolo was Signor Ciampi—as dry as Dr. Dryasdust; the Basilio, Signor Tagliacoco—with a touch of Ercole's vein, and a hat not to be excelled in unwearability. The opera passed off with extraordinary *éclat*. The reception accorded to Mdle. Patti showed how enchanted were the audience again to greet her; and with a voice grown mellow by use, and more flexible by legitimate practice, a style of singing still more perfect than before—singing of the pure unadulterated Italian school—and a comedy (which was hardly possible) more refined and intelligent, Mdle. Patti strove to prove to her audience that the good feeling was reciprocal—that, in short, she was fully as happy to gratify her earliest patrons in the Old World, notwithstanding her triumphs abroad, as they once more to welcome and applaud her. It was an evening not to be forgotten. How often the *Barbiere* was subsequently given, with the same cast and undiminished favor, it is needless to remind our opera-loving readers. The week following this event was remarkable from the fact that the three great works composed by Meyerbeer for the Grand Opera in Paris—*Le Prophète*, *Les Huguenots*, and *Robert le Diable*—were all performed. What must be the resources of a theatre capable of representing three such colossal operas—with all their gorgeous and intricate scenic appliances, to say nothing of the more or less adequate distribution of the principal characters—in immediate succession, and within, moreover, so brief a period, may be readily imagined. Of the *Prophète* mention has been made. The *Huguenots* brought forward the notorious (in more senses than one notorious—"vu son escapade") Mdle. Pauline Lucca, whose Valentine, in spite of a cold and hoarseness which had disabled her from appearing on the first night for which she was announced, was received with universal and hearty good will. Mdle. Lucca went through the part with extreme zeal, and thus showed herself sensible to the kindness of her audience; but, of course, she was unable to do full justice either to Valentine or to herself. On the same night M. Faure—now (thanks to his Mephistopheles and Peter the Great) so general a favorite—made his first appearance as St. Bris; Signor Attri acting substitute for Herr Schmid (disabled by illness) as Marcel; Mdle. Battu playing Marguerite de Valois; Madame Nantier Didiée, the Page; and Signor Mario—the most dramatic, impassioned, picturesque, and intellectual delineator of the character, if not now the most physically competent to all the exigencies of the very arduous music which he has to utter—Raoul de Nangis. In *Robert le Diable* Mdle. Lagrue assumed the part of Alice, and, allowing for certain liberties, hardly in good taste, taken with one of the most beautiful airs in the opera, acquitted herself to general satisfaction. The rest of the performance—beyond the excellent assumption of Bertram by Signor Attri (again a most efficient substitute for Herr Schmid), Mdle. Battu's clever vocalization in the part of Isabella, and the gorgeous magnificence of the *mise en scène* (especially the resuscitation of the nuns, with Madame Salvioni as the Abbess)—was not over and above remarkable. Signor Naudin's Robert, in spite of a certain dramatic energy and vigor of declamation, was far from equalling the noble and imposing portrayal of Signor Tamberlik; and in *Robert le Diable*, after all, Robert himself is of necessity one of the most prominent and conspicuous figures. The tender pastoral of Bellini—*La Sonnambula*—brought once more M^{lle}. Adelina Patti before her admirers in that character which first won their admiration; and subsequent performances of this genial opera (Elvino, Signor Naudin, Rodolpho, M. Faure), with the same fair and

gifted little sleep-walker, testified to the continuance of its attraction. Next came *Faust e Margherita*, with Mdle. Pauline Lucca as the heroine; Signor Mario, for the first time, as the hero (Signor Tamberlik played the part last year); M. Faure, Signor Graziani, and Madame Nantier Didiée, again as Mephistopheles, Valentine and Siebel. The impression created by Mdle. Lucca's very startling and untraditional—while, though essentially differing from Madame Carvalho, very French—conception of Margherita, is as well remembered as her unanticipated *exodus* after a couple of performances, and when Mdle. Fricci had already replaced her as Valentine. Signor Mario's Faust has been witnessed often enough to convince frequenters of the Opera that it was one of his most remarkable impersonations, and that, if he could contrive to get the whole of the music as completely in his head as he had made himself completely master of the character in a dramatic sense, it would be one of the most remarkable performances ever witnessed. More about the representation of *Faust e Margherita* at the Royal Italian Opera need not be said, beyond the fact that, after the flight of Mdle. Lucca, the part of Margherita was consigned to Mdle. Adelina Patti, who played it no less than eight times (six times with the flaxen head-dress, twice without it) to the most crowded houses of the season, and achieved in it a most signal and triumphant success—a success all the more honorable, inasmuch as the "tessitura" (to use the conventional Italian phrase) of the music of *Margherita* is as uniformly low for her voice as that of Flotow's *Martha*, to which she imparts as much vivacity as deeply impassioned sentiment to the other, is high. Meanwhile, Signor Scalese, the best living Italian *buffo* after Ronconi, had appeared (*vice* Signor Ciampi) as Bartolo, in the *Barbiere*, with a success fully confirmed by his subsequent performance of Leporello, in *Don Giovanni*—given for the first appearance of Signor Tamberlik, the least insipid of Don Ottavios and the best singer of "Il mio tesoro." This *chef-d'œuvre*—with Mdle. Adelina Patti's Zerlina and Signor Ronconi's Masetto (incomparable alike in their way); M. Faure's Don Giovanni (which improves every year); Donna Anna, alternated by Mdle. Fricci and Mdle. Lagrue; Dr. Schmid's sonorous and truly sepulchral Commandant; Madame Rudersdorff's very thoughtful and artistic impersonation of Donna Elvira, and Signor Ciampi's Leporello, after the accident which unfortunately deprived the manager of the services of Signor Scalese—was played frequently, and always to crowded houses, like that other "immortal," *Il Barbiere di Siviglia*. The production of M. Flotow's *Stradella*—a feeble opera, not to be named in the same day as his *Martha*—was chiefly interesting, inasmuch as it afforded the public an opportunity of taking leave of Herr Wachtel under favorable circumstances, the character of Stradella being the one unquestionably best suited to the German tenor's capacity of any he has hitherto attempted in England. This opera, only played twice, and not likely to be played again, was chiefly remarkable for the impersonation, by Signor Ronconi, of one of the assassins hired to murder Stradella. The impromptu travesty by Signor Ronconi, on the first night, of the famous high note of Herr Wachtel, and on the next of the exuberant expression of Signor Naudin (who played Stradella on the second occasion) was as happy as it was mischievous, and convulsed the house with laughter. The talent of Mdle. Battu, though zealously exerted, was comparatively thrown away on the empty and ungrateful music of Hortensia—Stradella's pupil and the heroine of the opera.

The next performance worth recalling was that of Rossini's *Otello*, in which Signor Tamberlik, whose name has been identified with the character of the jealous Moor since *Otello* was first brought out at Covent Garden, revived the old "furore" in the famous duet with Iago (Signor Graziani)—giving out a C sharp just as musical and penetrating as it was well placed; while Mdle. Lagrue again exhibited her command of pathos in the terrible last scene, singing the air, "As is a piè d'un salice," with genuine tenderness, and elsewhere displaying an intellectual appreciation of the character. There was but one feeling, one internal exclamation—"What a pity she comes to us so late!" Next followed *La Figlia del Reggimento*, in which the dashing representation of the heroine, by Mdle. Artot, the humorous portrayal of Sergeant Sulpizio (for the first time), by Signor Ronconi, and the *mise en scène* of Mr. A. Harris (not forgetting the life-like and picturesque evolutions of the Regiment—"the worthy Twenty-first") were the chief points of interest. Shortly after, Mdle. Artot appeared in Signor Verdi's physical opera, *La Traviata*, in which she played the part of Violetta (Signor Naudin as Alfredo, and Signor Graziani as the elder Germont) with the same brilliant success as at her Majesty's Theatre last season; but nothing, it is to be hoped, can ever restore this unhealthy lyric drama (upon which the most popular Italian composer of the day has wasted so many engaging melodies, and so much real musical sentiment) to public favor. Mdle. Artot next appeared as Margherita, in M. Gounod's most celebrated opera, and satisfied every one of her intelligent appreciation of the character and of her capability to sing all the music with artistic correctness and proportionate effect—but not of her power to charm and enchain the sympathies of a spoiled

and satiated audience in so poetically exceptional a character. The attempt, however, was honorable, and generously acknowledged. Meantime the *Prophète* had been given—with Signor Tamberlik, now the most competent representative of the personage of Jean of Leyden, and Madame Nantier Didiée as Fides (a very different performance from the first). Next in order to the *Traviata* came Donizetti's delicious pastoral, *L'Elisir d'Amore*, with Signors Mario and Ronconi, M. Faure, and Mdlle. Patti in the four principal characters—a performance irreproachable at all points; next M. Flotow's *Marta*, in which Mdlle. Patti (the best lady Enrichetta since Madame Bosio, and in a dramatic sense superior to Madame Bosio) sang "The Last Rose of Summer" in such a manner as to remind those old enough to remember the queen of ballad-singers—then familiarly and lovingly styled "Kitty Stephens"—of that unequalled mistress of the simple English style; and lastly, the magnificent revival of Meyerbeer's magnificent historical opera, *L'Etoile du Nord*, which (like *L'Elisir* and *Marta*) is too fresh in the remembrance of frequenters of the opera to dwell upon again so soon. At the very interesting performance for the benefit of Mr. A. Harris, Madame Grisi consented to play in the first act of *Norma*; and thus, like her illustrious compatriot, Garibaldi (who has seemingly renounced politics, as she has renounced the stage), appeared "for this once only" during the season. It should satisfy Madame Grisi that the reception she experienced was scarcely less enthusiastic than that accorded to her illustrious compatriot; and now she should fix upon a Caprera, and remain there quietly, lest she stumble (by accident) upon an Aspromonte.

ROBERT SCHUMANN AND CLARA WIECK.*

Robert Schumann's residence in Leipsic, having proved so important in many respects for German music, deserves our particular consideration. Robert Schumann, born at Zwickau, on the 8th June, 1810, was the youngest son of August Schumann, a bookseller. He took his first lessons in the art—on the piano to wit—from Herr Kunsch, Bachelor of Arts, and teacher, at that period, in the Lyceum of the above town. "The empire of tone soon filled the boy's soul; its magic"—as Joseph von Wasielewski expresses himself in his admirable biography entitled *Robert Schumann*—"quickly loosened the bonds of his spirit, and, at the same time, exercised such a power upon his youthful and excited mind, that, of his own accord, and without any knowledge of the theory of general bass, he even attempted original productions. The earliest of these, consisting of small dances, were written as far back as between his seventh and eighth year. The gift of extemporising, too, was simultaneously manifested in a degree commensurate with the manual proficiency he had attained." With regard to the last point, we read, among other things, in a biographical sketch published in the *Allgemeine Musik-Zeitung* (series for 1840): "It is related that, even when a boy, Schumann possessed a particular partiality and gift for painting feelings and characteristic traits in tone; nay, more: he is said to have been able to sketch so precisely and comically the various dispositions of his playfellows who stood around him at the piano that they would burst out laughing at the excellence of their portraits."

It would lead us too far were we to attempt to follow further the process pursued in its development by Schumann's talent, during the days of his boyhood and of his youth, however interesting the subject is of itself. His various acts, frequently highly amusing, and frequently even touching, while he was growing up in his father's house, have all, probably, been mentioned and collected, in a reverential spirit, by Wasielewski, and, therefore, it must suffice for us again to refer to that writer's book, which has been our guide in the present chapter.

In March, 1828, Schumann went to the University of Leipsic to study law. Of the many acquaintances he formed in our town, there was not one which proved more important for him than that with Friedrich Wieck, concerning whom it may here be advisable to give a few biographical facts. He was born on the 18th August, 1785, at Pretsch, a small town near Wittenberg. At an early age he manifested a partiality for music, but, on account of his parents' poverty, was unable to satisfy it. By the help of kind patrons, he was subsequently enabled to attend the Torgau Gymnasium. On leaving that institution, he proceeded, in 1803,

to the High School at Wittenberg, as a student of theology. Here at last, having several musical acquaintances, he found an opportunity of indulging his ruling passion, and tried his hand at four or five instruments, such as the harp, the piano, the violin, the horn, and the double-bass, simultaneously. He received, at that period, some half dozen pianoforte lessons from Herr Milchmayer, the Musical Director, living in Torgau, and this was the only instruction he ever had in his whole life. The student years in Wittenberg were followed by his residence, as private tutor, in a noble family, at Zingst, near Querfurt, but his sojourn ended, for some reasons not quite clear, by his leaving secretly and at night. He next accepted a similar appointment in the house of Herr von M., at Bielitz, not far from Bautzen. But here, too, as well as in several other families, he did not remain long. At last, a nervous affection compelled him to abandon his old profession entirely. He now went to Leipsic for the purpose of consulting Hahnemann. He remained in the town, and founded a musical circulating library. He also gave pianoforte lessons, at first according to Logier's system, and then according to one of his own: "based upon rational views, and gradually improved by a keen and delicate faculty of observation." Wieck has been called not unjustly "a born pianoforte teacher." At Easter, 1840, he quitted Leipsic, and settled in Dresden, where he is still engaged as actively as ever in the exercise of his profession.

Schumann, who had then scarcely made his acquaintance, begged, like others, Wieck to give him pianoforte lessons. He took some, though indeed only a very limited number. As early as February, 1829, Wieck was compelled, from want of time, to leave off giving these lessons. But even had such not been the case, our friend could not have learned much more of him, because, soon afterwards he quitted Leipsic for a lengthened period, to go and study at the University of Heidelberg. Here, again, Schumann entered himself as a student of law, though during his stay at the University he became clearly conscious that he was not born for learning but for art. The notion of changing his career took firm possession of him. He opened his mind to his mother—his father was already dead—and appealed to Friederich Wieck to decide the matter. Wieck pronounced altogether in his favour. On this, Schumann's family offered no further objection, and at Michaelmas, 1830, Schumann returned to Leipsic, resolved to live entirely for music, and educate himself further in it under Wieck. In order to be near him, Schumann even took a lodging in Wieck's own residence, in the Grimmaische Strasse.

The earnestness, however, with which he immediately devoted himself to an artistic career, in order to make rapid progress, was attended, unfortunately, in one respect, with very disastrous consequences. In order to give his right hand the greatest possible mobility and quickness, he made experiments with string, always tying up one finger, and keeping it in the air, so as to render it independent of the other not thus raised. By so doing, he stretched the sinews of the hand immoderately, and the consequence was that it became completely crippled. He thus saw himself disappointed in the hope of ever being a pianoforte virtuoso, and so "driven to it almost inevitably by fate, he at length entered upon that ground in which the seed of creative power slumbering within him sprouted forth, and grew up till it gradually became a tree full of blossoms and of fruit, though, alas, ultimately withered at the top: he devoted himself entirely to composition." (See Wasielewski.)

At that period, Heinrich Dorn (now Royal Capellemeister in Berlin) was Musical Director at the theatre, then a Theatre Royal, Leipsic. Schumann applied to him for theoretical instruction, and how thankful he was to the end of his life for that instruction, which really first opened to him the inward nature of art, appears from letters which the two men subsequently wrote each other. For a few years our friend's principal occupation was composition; what he composed may be seen on reference to Wasielewski's book. We may here remark that the first movement of a still unknown and unfinished symphony, in G minor, for orchestra, was destined to be the first work by Schumann publicly played, which it was at a concert given by Clara Wieck, then thirteen years old, on the 18th November, 1832, at Zwickau, the composer's native town. The composer himself was present, and, unobserved by any one, heard the performance from a modest adjoining place. By the way, for the sake of change, he spent the

* From a new work, entitled: *Zur Geschichte des Theaters und der Musik in Leipsic*, by Dr. Emil Kneschke. (F. Fleischer, Leipsic).

entire winter of 1832-33 once more at home, and did not return to Leipsic before the March of the year last named.

He now gave up his lodging in Wieck's house, not because he had ceased to be on an intimate footing with Wieck, but only to move into an idyllic and tranquil summer retreat in "Riedel's Garden, which he animated not only in the day time with his music, but frequently, on mild nights, with his acquaintances. He did this sometimes in a humorous, and, it must be confessed, rather fast manner." In September, however, he quitted these quarters, and hired a lodging on the fourth floor of Helfer's house, in the Burgstrasse. Here he was destined to be thrown into a state of most serious and violent mental agitation, foreshadowing his future fate. A sister-in-law of his died, and the intelligence of the fact coming upon him unexpectedly, produced a profound impression which, on one particular night, attained so great a height as nearly to result in suicide. With reference to this there is the following entry in his diary: "The fearful night of October 17th."

(To be continued.)

SHAKESPEARE IN HIS RELATION TO MUSIC.

A Lecture delivered on the 23rd April, 1864, in the "Berliner Tonkünstler-Verein."

By EMIL NAUMANN.*

(Continued from Page 485.)

In his introduction to *Don Quixote*, the best thing, perhaps, that ever proceeded from his pen, Heinrich Heine says:

"Cervantes, Shakespeare, and Goethe, constitute the poetical triumvirate who have achieved the greatest things in the three branches of poetic style: the epic, the dramatic, and the lyric. While ascribing the finest productions in drama, romance, and song, to the above-mentioned great triumvirate, I am far from carping at the poetical value of other great poets. Not only the Ancients, but many of the Moderns likewise, have given us poems in which the flame of poetry blazes as brightly as in the masterpieces of Shakespeare, Cervantes, and Goethe. Still these names are connected as if by some secret bond. A kindred spirit beams forth from out their creations; a gentle breeze of eternal mildness, like the breath of God, blows through the latter; and the modesty of Nature blooms in them. Goethe constantly reminds one of Cervantes, just as of Shakespeare, and he resembles the former even in the details of his style; in that pleasing prose which is tinged with the sweetest and most harmless irony."

A fresh similarity, not perceived even by Heine, is exhibited by Shakespeare, Goethe, and Cervantes, if we consider the internal music that resounds through all their writings. It must here strike us as highly significant that it is precisely in the three greatest poets the world has seen since the times of Antiquity that we find this predisposition so strongly developed. Is the near intellectual affinity of the two arts so closely related to each other displayed in all its grandeur only upon the highest summits of genius? Such would almost seem to be the case.—Where is there a heart endowed with feeling that does not beat more loudly when the name of Schiller is mentioned? nay; perhaps that name is the most brilliant one of which modern times can boast, if we leave out of consideration our three heroes. Yet it is astonishing how much the musically-poetical element is flung into the background in the case of Schiller, when compared to Cervantes, Shakespeare, and Goethe. Notwithstanding the poem: "Die Macht des Gesanges" (The Power of Song), and the beautiful and spirited words spoken by the Muse of Music in the "Huldigung der Künste" ("Homage to the Arts"), Schiller wants the inward poetical music of which we have been speaking. His disposition, which, despite all his elevated sentiments, and all his enthusiasm for what is best and most divine, is really always of a reflective turn, does not allow him to hit so easily upon that musical tonefulness in the heart presupposing a certain degree of unconsciousness. In Goethe, on the contrary, from the fact of his being, probably, the greatest lyrical poet of any age, this musically-poetical spirit is, as it were, innate. Songs like the song to the Moon: "Füllest wieder Busch und Thal still mit Nebelglanz;" or the one commencing: "Das Wasser rauscht, das Wasser schwoll," possesses not merely incomparable musical harmony, but, in the spirit and feeling from which they flowed, are genuine music of the soul, for which reason they inwardly affect us exactly as actual music would. A similarly predominating musical spirit

runs through all Goethe writes; nay, we find it even in his prose. It would lead me too far were I to go into detail. But music and poetry, as far as he is concerned, celebrate the greatest triumph of their sisterly affinity, in that Easter night, when the strain of the organ and singing of the choir, together with the song of the Angels: "Christ ist erstanden," snatch the poisoned goblet from the lips of Faust:

"O tönet fort, ihr süßen Himmelslieder;
Die Thräne quillt, die Erde hat mich wieder."

At the outset, in consequence of his peculiarly epic nature, Cervantes does not appear, perhaps, to deserve, in an equal degree with Goethe, to be ranked next to Shakespeare as one of our most musical poets. But it is only the said epic element which at first deceives us, and conceals the musical feeling and sentiment beneath the surface. If we examine more closely, every doubt on this head vanishes. We will begin by reminding our readers of the innumerable songs, nearly always expressly adapted for music, scattered throughout *Don Quixote*, and twining, like continuous garlands of flowers around the pillars, niches, and arches of the wonderful fabric, half fanciful, half Moorish of that incomparable poem. Let the reader call to mind the musical goatherd; Cardenio, pouring forth, in melodious tones, the complaints of his heart, in the solitude of the forest; the voice of Don Louis, suddenly re-echoing, at midnight, before the small inn, when its soft notes cause the eyes of his mistress, as she wakes from sleep, to overflow with tears; the singing Knight of the Mirror; the incomparable serenades which Don Quixote and Altisidora give each other, etc. How much musical feeling, too, is there in such passages as the following, with the like of which we meet in countless numbers in *Don Quixote*: "Thus do we wander in the mountains, the woods, and the meads, singing, here, our songs of joy; there, our plaints of love, and drinking the liquid crystal of the springs and clear brooks. The oaks offer us, with liberal hand, their sweet and pleasing fruit, and the stumps of the cork-trees artless resting-places. The pastures afford us shade; the roses, perfume; the far-extending meadows, thousand colored carpets; and the air its pure breath; song cheers us; lamentations bury us in gentle melancholy; Apollo furnishes the gift of poetry; and Amor, longing thoughts."—What a thorough knowledge of music the beauteous Dorothea is proved to possess by the fact of her saying to her hearers in the Sierra Morena: "And if I had a few hours of leisure left, I entertained myself with some religious book, or diversified my amusement with the harp, being convinced by experience that music lulls the disordered thoughts, and elevates the dejected spirits."—We must beg leave yet to cite one of the most psychologically significant and poetic traits from a thousand others. At the summer night's adventure, arranged, in the midst of the forest, by the Duke and the Duchess, for their guests, and which, in the whole manner of its realization, breathes, in the highest degree, a musical spirit, the subject is continued thus: "Soon no other sound was heard but that of an agreeable musical concert, which rejoiced the heart of Sancho, who took it as a good omen, and, in that persuasion, said to the Duchess: 'My lady Duchess, where there is music there can be no harm.'—'As little should we expect any harm where there is light and illumination,' answered the Duchess.—'And yet,' replied the Squire, 'we may easily be burnt by such torches and bonfires as these, notwithstanding all the light and illuminations they produced; but music is always a sign of joy and feasting.'—'Time will show,' said Don Quixote, who overheard the conversation; and he said well, as will appear in the next chapter." However touching the first remark of Sancho's is, that last made by Don Quixote is the more interesting, and is so significant, because the music to which he alludes is a sign neither of merriment or joy, but employed to announce the magic appearance of the enchanted Dulcinea. In a few words, Cervantes penetrates to the inmost core of music, and the initiated will require no further quotation to prove the great profundity of his musical knowledge.

But there is a poet who surpasses both Goethe and Cervantes in musically-poetic gifts. We refer to Shakespeare, who, in this respect, as in every other, was the greatest poet ever born. All the phases of feeling and all the facts in human existence or in the world of fancy, which music can in any way express or enhance, has Shakespeare uttered or endeavoured to elevate by tune.—We will first direct the

* Translated expressly for the MUSICAL WORLD, by J. V. BRIDGEMAN.

reader's attention to the fact, rather unessential to our argument, maybe, but still worthy of remark, that most of the dramatic subjects he selected contain in themselves so much of the musical element as to have been changed, with striking frequency, into operabooks. We possess *Othello* by Rossini; the *Capulets and Montagues* by Bellini; a *Midsummer Night's Dream* by Felix Mendelssohn; *Merry Wives of Windsor* by Nicolai; *Benedict and Beatrice* by Berlioz; *Macbeth* and *The Tempest* by Taubert; another version of the latter piece by Halévy; music to *Macbeth* by Chelard and Spohr; an arrangement of the *Winter's Tale*, written with the pen of genius by Franz Dingelstadt, and set to music by Flotow; and overtures to *Coriolanus*, *Hamlet*, *Lear*, etc., by Beethoven, Niels Gade, Berlioz, and others. In some of the above, the co-operation of music is facilitated in so remarkable a manner by Shakespeare himself that they have an almost operatic stamp. This is the case with *The Tempest*, the *Winter's Tale*, and *A Midsummer Night's Dream*. In nearly all Shakespeare's dramas, too, music is introduced in a more general manner to a greater or less extent. Such is the case in *Othello*, *Hamlet*, *Macbeth*, *Lear*, *Cymbeline*, *Henry VI*, *Richard II*, *The Merchant of Venice*, *Romeo and Juliet*, and the comedies. No less frequently in Shakespeare are music and its influence made the subject of reflection and discussion. But all this vanishes into nothing compared to the wonderful place which Shakespeare nearly always accords to this influence of music, as well as to the grave purport of what is said concerning it, while ordinary poets can speak of it in only a very traditional fashion.

Let us consider his dramas a little more nearly, in their relation to this circumstance. It is but right that we should begin with the Kings. In *Richard II* we suddenly hear music in the midst of the painfully minute monologue which the king, tired of life and bowed down by misfortune and his own errors, speaks in the solitude of his prison:

"Music do I hear?
Ha, ha! keep time:—how sour sweet music is,
When time is broke, and no proportion kept!
So is it in the music of men's lives.
And here have I the daintiness of ear,
To check time broke in a disorder'd string;
But, for the concord of my state and time,
Had not an ear to hear my true time broke."

And further on he says:

"This music made me, let it sound no more;
For though it have holpe madmen to their wits;
In me it seems it will make wise men mad.
Yet blessing on his heart that gives it me!
For 'tis a sign of love; and love to *Richard*
Is a strange brooch in this all-hating world!"

It would be superfluous to add a single word to the profundity, the wonderful similes, or the last touching observations in which the poet here indulges with reference to music. We would merely direct attention to the fact that scarcely ever, probably, were tones called upon to play so important a part as on this occasion, where they are made to interrupt one of the most philosophical monologues possible, and give so new and deeply touching a turn to its course. Another wonderful place does Shakespeare assign to music in the Second Part of *Henry IV*. The dying king says to the princes and lords around him:—

"I pray you, take me up and bear me hence,
Into some other chamber: softly, pray.
(They convey the king into an inner part of the room, and place him upon a bed.)

Let there be no noise made, my gentle friends,
Unless some dull and favorable hand
Will whisper music to my weary spirit.

WARWICK—Call for the music in the other room.

KING HENRY—Set me the crown upon my pillow here."

What deep feeling is exhibited in the fact that the departing spirit of the ruler, who, all through his life, has been combating, full of disquiet, for his crown, should at last, in a strong contrast to the monarch's previous stormy career, desire nothing more than gentle tones to entice it, yearning for rest, over an invisible bridge, to the long sleep leading to a blissful waking, if not to eternal oblivion. With what a saucy play upon musical expres-

sions, forming a strong contrast to the above, do we meet in *Romeo and Juliet*:—

"TYBALT—Mercutio, thou consort'st with Romeo.

"MERCUTIO—Consort! What, dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords; here's my fiddlestick; here's that shall make you dance. Zounds! Consort!"

And, when Mrs. Ford says of Falstaff's words: "They do no more adhere and keep place together than the Hundredth Psalm to the tune of *Green Sleeves*," does it not seem as if Shakespeare was acquainted with modern Italian opera, and the want of connection between dramatic situation and musical expression, or the Mosaic-like work of certain other musical productions, in which the most contrary things are placed in the closest juxtaposition?—Hamlet's speech to Rosenkrantz and Guildenstern, like a hundred similar passages, exhibit to us Shakespeare as a proficient in musical manual skill, and other branches of the art. Be it observed, that we quite leave out of consideration the high tone of genius manifested in the similes:—

"HAM. Will you play upon this pipe?

"GUIL. My lord, I cannot.

"HAM. I pray you.

"GUIL. Believe me, I cannot.

"HAM. I do beseech you.

"GUIL. I know no touch of it, my lord.

"HAM. 'Tis as easy as lying—govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most excellent music. Look you, these are the stops.

"GUIL. But these cannot I command to any utterance of harmony; I have not the skill.

"HAM. Why, look you now, how unworthy a thing you make of me. You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ, yet cannot you make it speak. 'Blood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, you cannot play upon me."

As it may be said that the whole of Shakespeare is filled and permeated with music, it would lead us too far were we to go into details. I will limit myself to a few important specimens.

(To be continued.)

LEIPZIG.—The performance of sacred music lately given by Riedel's Association in the Thomas Church was distinguished for the following interesting programme: Fantasia (E flat major), violin—composed and executed by G. Ad. Thomas; "Ob Gram und Elend," Psalm for soprano solo with accompaniment—Marcello (sung by Madame von Milde of Weimar); three Russian sacred four-part songs for chorus: 1. Old Russian Sacred Song from Kiew, and of the 12th century; 2. Song of a primitive Russian race of the 10th or 11th century; and 3. "Cherubim-Hymn"—Bortnjansky; "Die Seeligkeiten"—Liszt; Prelude and Fuge (D minor)—S. Bach (performed by Herr Thomas); "Agnus Dei" for four-part chorus—J. G. Hertzog, of Erlangen; "Tröstet mein Volk," chorus—Müller-Hartung of Eisenach; "Ach, Gott, wie manches Herzeleid," cantata for soprano and bass with accompaniment—J. S. Bach (sung by Herr and Madame von Milde); and the Hundredth Psalm for double chorus—R. Franz. The gems of the performance were the Psalm by Marcello, Liszt's "Seeligkeiten" and R. Franz's motet. Marcello could not have found a more satisfactory representative than Madame von Milde, who sang his composition most admirably. The Russian Sacred Songs—with the exception of that by Bortnjansky—were interesting only from a historical point of view. Bortnjansky's "Hymn," however, produced a deep impression, and found very many admirers.

NAPLES.—The pupils of the Royal Academy of Music lately got up a concert in honor of Meyerbeer. The pieces performed were: the overture to *L'Etoile du Nord*; chorus of conspirators from *Der Kreuzfahrer*; fantasia for the flute on motives from *Robert le Diable*; the overture to *Struensee*; chorus and introduction from *Der Kreuzfahrer*; fantasia for piano on *Les Huguenots*; and the overture to *Dinorah*. The concert was preceded by an address from Signor M. Baldaacchini, Governor of the Academy.—The San Carlo Theatre closed its season with *Linda di Chamounix*, in which Signore Perelli, Caracciolo, and Signor Debassini were greatly applauded. The theatre re-opens in Nov.—Florentino's mortal remains arrived here some time since. They are to be buried with great solemnity.

BRUSSELS.—M. Gevaert, whose new opera, *Le Capitaine Henriot*, will be shortly produced, has just completed a work upon counterpoint.

MONDAY POPULAR CONCERTS.

ONE HUNDRED AND FIFTY-SEVENTH CONCERT.

THE SEVENTH SEASON

OF THE

MONDAY POPULAR CONCERTS

WILL COMMENCE

EARLY IN NOVEMBER.

NOTICES.

TO ADVERTISERS.—*The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.*

TO PUBLISHERS AND COMPOSERS.—*Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.*

TO CONCERT GIVERS.—*No Benefit-Concert, or Musical Performance, except of general interest, unless previously advertised, can be reported in THE MUSICAL WORLD.*

TO CORRESPONDENTS.

INQUIRER.—Mr. Costa's first oratorio, *Eli*, was produced at the Birmingham Festival of 1855—not at that of 1858, as our correspondent imagines.

FANATICO.—Bonconi made his first appearance at Her Majesty's Theatre (1842) with the part which was subsequently selected for his first appearance at the Royal Italian Opera (1847)—namely, Enrico, in *Lucia di Lammermoor*.

The Musical World.

LONDON: SATURDAY, AUGUST 6, 1864.

THE rehearsals, with orchestra and solo voices, which took place on Monday, Tuesday and Wednesday, in the Hanover Square Rooms, excited an unusual degree of interest. The three new works composed expressly for the Birmingham Festival were tried—Mr. Costa's oratorio of *Naaman*, on Monday and Wednesday, Mr. Henry Smart's cantata, *The Bride of Dunkerron*, and Mr. Arthur S. Sullivan's *Kenilworth*, on Tuesday. It would be premature now to offer any critical remarks, either on the oratorio or the cantatas. We may say, nevertheless, that Mr. Costa's *Naaman* was not only pronounced by every one present superior to *Eli*, but a work of remarkable merit—the composer's very best, and worthy the distinguished honor of being produced at the Birmingham Festival; that Mr. Henry Smart's *Bride of Dunkerron* made such an impression as has been made by no piece of the kind since Mendelssohn's *First Walpurgis Night*; and that Mr. A. S. Sullivan's *Kenilworth* is extremely light and pretty. All the principal singers (Signor Mario and Madame Lemmens-Sherrington—who are to take part in *Kenilworth*—excepted) were at their posts. Each new work was rehearsed twice. In Mr. Costa's oratorio the solo singers are Mdlle. Adelina Patti, Mad. Rudersdorff, Mad. Sainton Dolby, Miss Palmer, Mr. Cumming, Mr. Santley, and Mr. Sims Reeves; in Mr. Smart's cantata, Mad. Rudersdorff, Mr. Cumming and Mr. Weiss; in Mr. Sullivan's cantata, Mad. Sherrington, Miss Palmer, Signor Mario and Mr. Santley. Mr. Costa has fitted his singers with extraordinary felicity. To Mr. Sims Reeves is assigned music suited to exhibit his rare powers to high advantage; to Mr. Santley, ditto; Mad. Sainton has one of the most beautiful songs in the oratorio; and Mdlle. Adelina Patti, whose singing in a certain quartet won her a public salute* from the composer, has a

* Qy.—Kiss?—Dishley Peters.

part which, or we are greatly mistaken, will help her to show her ability to shine in oratorio as brilliantly as she has ever shone in opera. But enough for the present.

To the Editor of the MUSICAL WORLD.

SIR,—Preparations have already been made at Dresden for the Grand German Musical Festival, to be held there next June or July. The most celebrated composers of Germany have been requested to send, in grand works adapted for men's voices, and themselves to conduct such of these works as may be accepted. It is, however, intended to perform old works of merit as well as new ones. The following particulars respecting the renovation of the Theatre Royal may prove interesting to your readers, especially to those acquainted with the building. The "Renaissance" style has been preserved in all the decorations of the two saloons. A great deal is simplified. In the upper saloon, the painting on the ceiling has been renovated, all the tones being kept warmer and lighter. The walls are painted in oil. The old looking glasses, consisting of small plates, have been replaced by new ones. In the grand refreshment room, newly done up, Lessing's statue has been erected. A second refreshment room has been opened on the first tier, behind the amphitheatre. The corridors at the back of the boxes have been painted in oil with gold borders, and the "garde-robes," or places for cloaks, bonnets, &c., arranged in niches in the walls. The floor of the "circle" and the pit is raised, in order that the spectators may have a better view of the stage. The comfortable plush-covered *fauteuils* have numbers of porcelain affixed to them, while the benches are also numbered, so that anyone can easily find his place. All the drapery and ornamentation, as well as the upholstery work of the boxes in each tier, are new. The space in the orchestra has been arranged for the better. All the hangings and other materials employed in fitting up the boxes and other parts of the house are made by Saxon manufacturers, with the sole exception of the velvet and tapestry of the Royal box. These came from Lyons. The pictorial decoration of the audience part of the house has been simplified, and everywhere carried out in white (with a yellowish tone) and gold. The beautiful ceiling has, fortunately, been saved. It has been rubbed with bread, and in some places only newly painted. It really looks like new, all the necessary operations having been admirably carried out by French artists. The gilding on the ceiling throws up the painting considerably. The wreath above the chandelier was formerly one massive piece. It is now of light *papier mâché*, and thus there is no longer any danger of its falling. All the lighting arrangements have been vastly improved by Blochmann and Son, whose inventions and industry have been highly praised. One hundred burners, in the form of wax tapers, have been added to the chandelier, and the gloomy shades abolished. Still the auditorium is not too brilliantly illuminated, and the greater clearness may result from the reflection of the white and brilliant painting rather than from the chandelier itself. The principal channel of ventilation, through the aperture over the chandelier, has been carried directly into the open air, and new ventilators have been introduced in the third and fourth tiers. The first performance, however, demonstrated that, despite these improvements, the almost intolerable heat in the audience part of the house had undergone scarcely any diminution. The decoration of the proscenium, as well as all the painting and gilding, has been admirably executed by Herr Lankau, who has, also, cleaned the curtain painted by Professor Hübner. The red curtain, a masterpiece of decorative painting after nature, by Deaplechin, has been painted up and re-gilt by Herr Rahn. That artist has not, however, succeeded in restoring the extraordinarily effective beauty of the colouring. Behind the float, the entire system of lighting has been enlarged and improved, in conformity

with the progress and requirements of the present day. But the greatest advantage of all is that the whole of the plan for working the scenery invented by Mühldorfer of Mannheim has been superseded by the system due to the celebrated machinist Brandt of Darmstadt.—The first opera performed after the re-opening of the theatre was Meyerbeer's *Huguenots*, the representation being intended as a sort of mark of respect for the deceased master.—*Tannhäuser* and *Don Juan* are underlined. According to report, the management has accepted a new opera, *Der Cid*, by M. Gouvy, the French symphony-composer.

Dresden, Aug. 2.

GROKER ROORES.

ALBRECHTSBERGER.

(Continued from Page 487).

CHAPTER III.—Of Motions.—(6.) No succession of intervals, or of chords which compose intervals, can be effected without a movement in the parts; and of movements there are three species: direct; oblique; and contrary motions. Direct movement takes place when parts rise and fall together. (Fig. 9. a, b, c.) This is the weakest of all the motions, and dangerous in both parts, since it produces hidden consecutive unisons, fifths and octaves, which are not allowable in this kind of composition. Oblique movement is produced when one or more parts remain in the same degree, while the others continue to rise or fall, diatonically or by leaps. (Fig. 10. a, b, c.) Contrary movement is when one part rises and the other falls, by degrees, or by leaps. (Fig. 11. a, b, c.) In a composition for several parts, the different movements may be combined. (Fig. 12. a, b.)

Chapter IV.—Of Modes.—(7.) By musical mode is understood, the order in which those tones are placed which form the melody; or rather the tones themselves; as the alphabet in language is the system of those sounds which are used in speech. The series of the tones of the mode proceeding directly from grave to acute, or from acute to grave, is called the *scale of the mode*; and in each mode there are three sorts of scales: *diatonic*; *chromatic*; and *enharmonic*. These scales should be familiar to the student, as their importance is very great. In Music two sorts of modes are acknowledged: the *ancient* or *ecclesiastical*, and the *modern* or *common*; and it is requisite to know in which they each consist. (8.) The modern or common modes are generally well known. It is likewise known that there are two primitive modes:—the one major, viz., that in *ut*; and the other minor, in *la*; and that these modes may be transposed in a variety of ways. The ancient or ecclesiastical modes are more numerous. In order to know their formation properly, it is necessary first to observe, that in the ecclesiastical or Gregorian chant, the melody ought not to exceed, in general, the compass of the octave. In the second place, every note of the diatonic scale, or gamut *ut*, with the exception of *si*, may serve for the termination; which gives at once six different scales; besides, in every one of these scales the final note may be at the bottom, or in the middle of the octave, which gives two modes for each scale: in all, twelve in plain chaunt. (Fig. 13. 1, 2, 3, 4, 5, 6, for the compass and primitive position of these twelve modes.)

(9.) The unequal modes are called *authentic* or *superior*; the equal ones are called *plagal*, *collateral*, or *inferior*; and correspond to the Grecian modes in the following order:—1. Hyper, 2. Hypo, Dorian; 3. Hyper, 4. Hypo, Phrygian; 5. Hyper, 6. Hypo, Lydian; 7. Hyper, 8. Hypo, Mixt Lydian; 9. Hyper, 10. Hypo, Æolian; 11. Hyper, 12. Hypo, Ionian or Iastian. All these may be transposed in a great variety of ways. The *mixed* mode is that which embraces the compass of both modes; and it is evident therefore there are six *mixed*. Besides the *final*, every mode has a remarkable note; namely, its *dominant*. This note is the fifth above the *final* in the authentic, except in the third, where it is

the sixth. The dominant in the plagal modes is the third below the corresponding one in the authentic, except in the eighth, where it is the second. Thus the plagal modes have their dominant in the third above the final, except in the fourth and the eighth, in which it is the fourth. These notes are marked black in the above example. (Fig. 13). This is the generally received doctrine of the ancient modes, and what is most important to know in them. But to proceed to the modern modes.

(10.) These modes are reckoned to be twenty-four in number, although they may be increased to forty-two by making the entire circle of the keys with sharps, and the same with flats; but since, with the aid of flats, these modes can be rendered easier which contain too many sharps, and *vice versa*; and as that alteration produces no difference to the ear, Albrechtsberger adheres in his work to the twenty-four modes, of which twelve are major and twelve minor. The last have their scale in common with those of the former, which are placed one third higher. (Fig. 14). The N. B. placed between the mode of *fa* major, and that of *mi* minor signifies that in order to pass from the first into its relative minor, that of *re* minor must be taken; but that from the major mode of *sol* (equivalent to *fa*) we pass to the minor of *mi*.

(11.) If a pupil were to ask which are the modes which a long piece might go through, such as the first or second part of an *allegro*, a symphony, concerto, quartet, quintet, or such as a *psalm* or even a *long fugue*, Albrechtsberger would tell him only five analogical modes, which in the major modes are found in ascending, and in the minor modes in descending, with their natural thirds according to the order seen in fig. 15. Thus the major mode of *ut*, and the minor of *la*, have the same analogy; and it is the same in the modes of *sol* major and *mi* minor, and consequently this holds good for all the relative majors and minors. The most general order of passing from one principle mode, in the analogous tones is this: from the principal major mode to the major mode of the fifth of its scale, and from thence to the minor of the sixth; then to the major mode of the fourth, which leads to the minor of the second, and lastly, we may pass, when agreeable, to the minor mode of the third. After having proceeded through all the analogous modes, it is necessary to endeavor to enter again into the principal mode, in which the conclusion should be made, at the end of every modulation, whatever its length.

(12.) This form of modulation may be better comprehended by an example: for instance; from *ut* major we may pass to *sol* major; thence to *la* minor: then to *fa* major, or *re* minor, and lastly to *mi* minor, in order to end in *ut* major where we began—in *ut* major. In the minor mode the modulation is different. From the principal mode it is preferable to pass to the third major; as from *la* minor to *ut* major; from that to the major seventh of the principal mode: for instance; to *sol* major; thence to the minor of the fifth *mi*; then to that of the fourth *re*, and from that to the major sixth, from which we may return to the principal mode, viz. *la* minor. In regard to the remainder, the order which we have prescribed is not imperative; every one may choose that which he prefers; so that it does not proceed by degrees, which is not allowable, except in opera airs and recitatives, for the amusement of the audience.

OTTO BEARD.

(To be continued.)

M. GOUNOD.—We are authorised to state that there is not the slightest foundation for the report lately circulated with reference to the health of M. Gounod. Our readers will be pleased to hear that the composer of *Faust* and *Mireille* was never in better health, never in better spirits, and never more mentally active. The subject of his next opera is already, we believe, decided on.

M. JULLIEN, we are informed, will resume his Promenade concerts at Her Majesty's Theatre in the winter.

HER MAJESTY'S THEATRE.

B. B. is again in arrears, and again makes up his accounts. On Saturday (July 23rd) Weber's *Oberon* was revived (see "Fish at the Opera"). On Monday (25th), *Mirella*. Tuesday (26th), *Oberon*—2nd time. Thursday (28th); *Faust* (a "bumper"). Saturday (30th), *Il Trovatore*. Monday (Aug. 1), *Mirella*—"positively" (B. B. hopes not) "the last time." Tuesday, *Faust*. Thursday, *Lucrezia Borgia* ("bumper"), with Trebelli vice Bettelheim (an extraordinary improvement), in Maffeo Orsini, and our own Santley as the Duke (a legitimate triumph). Tietjens (grander than ever) and Giuglini (tenderer than ever) were still the *Lucrezia* and Gennaro. The whole performance passed off with enthusiasm. Of course the "Brindisi" was encored, and of course Tietjens, Giuglini and Santley were called at the end of the grand scenes of the antidote and the poisoning.

To-night *Il Trovatore*. The theatre closes on Saturday next.

B. B.

ROYAL ITALIAN OPERA.

On Saturday (23rd ult.), *L'Etoile du Nord* was revived, with a success described (see another column) in detail last week. On Monday (25th ult.) Flotow's *Martha* was given, for the first and only time this season (see another column). Tuesday and Thursday (July 26th and 28th), *L'Etoile*, for the second and third times. Wednesday, the first act of *Norma* (see another column in last week's M. W.), and the third and fourth acts of *Faust*, for Mr. A. Harris's benefit. Saturday *L'Etoile*, for the fifth time, and (see another column) the close of the theatre till 1865.

B. B.

PARIS.

(From our own Correspondent.)

I understand that a life of Meyerbeer is about to be written by M. Georges Kastner of the Institute. M. Kastner was on very intimate terms with the composer, who often, it is said, expressed a desire that some day he should undertake his biography. Aware of this, the family of Meyerbeer, it seems, has sent M. Kastner all the documents in their possession which might be turned to account in the memoirs. The work, which will make two octavo volumes, is not to be issued from the press until after the production of the *Africaine*.

In the building of their theatres the French are far more careful and concerned than the English. The Covent Garden Opera-houses old and new, were the work of one architect, and everything was left to him. The public took little or no heed of what was going forward, and the Government made no stir. Every one here seems profoundly interested in the construction of the new Opera, which at this moment forms one of the prevailing topics of conversation throughout the capital. But not alone the universal public watches over its progress. The State has constituted itself chief guardian of the new theatre. The Minister of the Imperial Household and the Fine Arts has expressed a wish that the question of decoration, scenic arrangements, and machinery should be studied with the greatest care, and that all the modern improvements of art and science should be employed in the building, equal regard having to be paid to appearance and convenience. For the especial consideration of these questions a commission has been instituted, which is composed of the following names:—M. Regnault, Member of the Institute, President; M. de Cardillac, Inspector of Civil Buildings; M. Tresca, Engineer, Sub-Director of the Conservatoire of Arts and Measures; M. Perrin, Director of the Opera; M. Garnier, Architect of the Opera; M. Nollan, Painter-Decorator; M. Cambon, Painter-Decorator; M. Desplechin, Painter-Decorator; M. Martin, Ancient Secretary-General of the Opera; M. Sacre, Machinist of the Opera; M. Brabant, Machinist of the Porte-Saint-Martin; and M. Louvet, Architect. It was not in this manner the Royal Italian Opera originated, or it might have been the finest theatre in Europe. They manage these things better in France. It seems there is a rage now for building theatres in Paris. Some of the journals state that a new theatre, to be called *Théâtre International*, is about to be erected at the angle formed by the Boulevard Bonne-Nouvelles and the street of the Faubourg-Saint-Denis, and that the mass of buildings which crowd each other at this spot are to be demolished forthwith. The

salle of the new theatre, we are told, will have the form of a lyre, and will contain 6,400 people. The orchestra will accommodate 120 players; the pit will contain 2,100 persons; and there will be several tiers of boxes. The stage is to have a depth of thirty metres, being nearly double of that of the Opéra. To what exact purpose this huge temple of the Muses is to be put I am not informed.

At the theatres very little is going forward to which I may call your particular attention. At the Gymnase a new piece by M. Victorien Sardou, entitled *Don Quichotte*, intermingled with songs and dances, has had a rare success. M. Sardou has taken the story of *Cardenio* and *Lucinda* for the especial points of his plot, but introduces *Don Quixote* and *Sancho*, just as, if I remember rightly, Mr. G. A. Macfarren did not, in his opera of *Don Quixote*, produced many years ago at Drury Lane. A new star has appeared with dazzling radiance on the Parisian horizon, in the person of Mdle. Honorine, who made her first appearance some days since at the Palais-Royal in *La Perle de la Cannebière*, and achieved an immense success. I have not been able to go to the Palais-Royal yet, but shall make it my business to do so and tender you my own opinion of the new lady. From what I learn I am inclined to think that Mdle. Honorine's success is entirely legitimate.

I have read in the *Gazette Musicale* the following article, which perhaps will surprise you as much as it did myself:—

"Madame Arabella Goddard, the celebrated English pianist, purposes this winter to visit Belgium and Holland. The immense reputation of this great artist will ensure for her a brilliant reception in the Low-Countries."

The Pesarese journals inform me that the score of the hymn composed by Mercadante for the festival to take place at Pesaro on the 21st of August, in honor of the birthday of Rossini, having been received on the 12th of July, the work was put into rehearsal. It will be sung by four hundred choristers, in the open air, simultaneously with the uncovering of the statue. The hymn, it is said, is worthy in every respect of the author of *Il Giuramento* and *La Vestale*. The prelude contains a motive from *Guillaume Tell*, and two other subjects from the same opera are found in the termination of the hymn. Mercadante has been invited expressly to the festival, but old age and failing health prevent his attendance.

I have just heard that Mr. Benedict's *Lily of Killarney* is to be brought out at the Théâtre-Lyrique in the course of the season.

The Emperor has addressed a letter to Marshal Vaillant, dated Vichy, July 31, concerning the re-building of the Opera-house and the Hôtel Dieu Hospital. His Majesty says that the Opera-house is already in an advanced state, but the first stone of the Hôtel Dieu has not yet been laid. Marshal Vaillant is therefore instructed to urge the Prefect of the Seine to commence shortly the works of the Hôtel Dieu, as His Majesty, on moral grounds, considers that it is in the highest degree important that a building devoted to pleasure should not be constructed before an asylum for the suffering.

Letter from Madrid state that the Teatro Rossini has proved a failure, as far as regards its acoustic properties. *Anna Bolena* did not succeed. Tamberlik is awaited with impatience. *Faust* is about to be put into rehearsal with Tamberlik as Faust, and Aldighieri as Mephistopheles; but the Marguerite is not yet fixed on.

MONTAGUE SHOOT.

Paris, Hotel des Vingt Neuf Fiches, Aug. 4.

ROYAL GALLERY OF ILLUSTRATION.—MR. and MRS. GERMAN REED'S ENTERTAINMENT.—The season is drawing rapidly to a close, yet, notwithstanding the exodus of the better classes from London, the audiences continue to be both numerous and fashionable at this popular place of amusement. The combination of the "Pyramid" in a condensed form, the interlude of "The Bard and his Birthday," with its clever "Shaksperian visions," and the new song of "The Sea-side," or "Mrs. Roseleaf out of Town," in which the company upon the beach at a fashionable watering place is humorously depicted, form an entertainment so varied in its features and excellent in itself, that it can hardly fail to be attractive, even after a long run of many months. The Gallery closes before the end of the month, but will shortly reopen with a new Opera di Camera.

Mr. and Mrs. HOWARD PAUL are making a tour through the watering places of England. This week they have been at Margate, and next week they are expected at Scarborough.

LETTERS TO THE EDITOR.

THE HARP.

SIR—Since my last *exposé* of the erroneous views adopted in reference to the best manner of sitting at the harp, I have in the course of my investigations discovered a still more serious reason for giving my preference to playing with the left hand in the treble; and for the sake of those who may intend to learn, I beg you will allow me, through your columns, to explain what I mean. In the Instruction Book written by Bochsá (and I think now used for teaching by his pupils) may be found the following remarks upon the subject of my correspondence:—*"The performer must sit sideways, so that the chest may form an acute angle with the whole surface of the strings."* And in case there should be any mistake as to what is intended to be conveyed, it is afterwards added (among the "advantages to be gained") that *"the left shoulder"* will then *"face the whole range of the strings."* Now, taking leave of the three demonstrative arguments against supporting upon the right shoulder, with which I started, viz., the extra pedal work for the right foot, the want of sufficient space for the right hand's manipulation under the neck, and the fatigue of elevating the left hand in the bass, considering, I say, this last exhibition of stupidity apart from the others, it is enough of itself to condemn the school in which it has found a place. Imagine for a moment, being located opposite to the strings on one side of the instrument, what becomes of the poor right hand round the corner, on the other side? It is not improbable, but the favoring of the left hand at the expense of the right one, was an expedient resorted to for the purpose of counteracting the irksomeness attending the employment of the former in the bass. But sitting "sideways," obliges the performer to *"lean the harp upon the right knee,"* and *"to touch the body of the harp exactly below that part where it is joined to the couch to the upper part of the right arm (from the shoulder to the elbow)."* So says this authority. But, I demand, how is the *"free use of the whole fore part of the right arm"* possible, if that same arm, with its corresponding knee, is to support the weight of the instrument? For, remember, *"the upper part of the shoulder cannot constantly touch the harp,"* and that part of the arm *"from the shoulder to the elbow"* at the same time. They may alternately share the responsibility of holding it, as the harp shifts from the one to the other, which fact will help us to understand what is meant by the following ludicrous admission:—*"in case of necessity the harp may serve the performer as a support."* In other words the disagreeable uneasiness felt by this attitude is such, that the executant occasionally requires to be balanced upon his stool, and in cases of emergency, instead of his supporting the harp, only, simply, *the harp supports him.* But further on (also among the "advantages") it is distinctly required that the *"body should assume a slanting position."* What, *sit in a bent posture over the strings* while engaged in "performing extensive passages," and making "quick movements with the feet?" No wonder, then, that ladies have complained of pain in the side when practicing the harp, and that doctors have been led by so monstrous a distortion of the body to condemn the instrument as prejudicial to the health. But, away with such a notion! There is not the slightest necessity for any such result to studying the harp. If properly supported *between both knees, and leaning slightly upon the shoulder,* the exertion of playing upon it will prove to be a salutary exercise. Let the body be kept erect, and in the central position defined in my last letter, the chest will become expanded, the arms perfectly free from embarrassment, and the horrible necessity of making a shoulder to get at the upper strings, will no longer give to harpists so ridiculous an appearance at the instrument. Again, will you believe it, Sir, that not only are pupils taught to sit "sideways" and "left-handedly" at the harp, but, it is sought, moreover, to place the hands in a straight-jacket whilst they are playing. For instance, those who have theorized upon the subject say, *"the hands should be held in such a position as shall cause the joints to be almost vertical,"* while the sides of the fingers only should strike the strings! I will not this time presume upon your space by entering into the details of this second, and perhaps worse error of the two (both "one-sided"), but will simply quote a sentence from the same source, just to inform you that they themselves acknowledge the operation to be *"somewhat difficult on account of the contraction necessitated."* Bad habits are often tolerated and defended, because they have been acquired for a length of time, and the tendency they manifest to become "second nature," accounts for the stern opposition which always appears against an effort for their removal. The fear of pecuniary loss, too, and the feeling of envy towards the innovators upon the mistakes of the past, especially if he is successful, will be sure to show itself in one degraded form or another. But, after all, to use a homely expression, *"the proof of the pudding is in the eating."* At the risk of being thought conceited, I shall very briefly bring forward a few of the opinions as to *tone and facility of execution,* with which my performances have been honored; for an

argument to be good must be such an one as can admit of being put to a practical test. *The Musical World*, June 28, 1862, bears testimony to say "brilliant execution, splendid tone, admirable feeling and expression, and varied style;" and as "displaying a thorough command of the instrument, which I have literally at my finger's ends." *The Illustrated London News*, July 26, 1862, declares that "I have shown how capable is the harp of giving full effect to the highest and most classical compositions." *The Morning Post*, December 4th, 1862, points to my "lightness and decision of touch." *The Era*, July 13th, 1863, witnesses to the "wonderful dexterity and skill which I have displayed." *The Paris L'Industriel*, February 7th, 1863, says, "ce qui lui caractérise, c'est une grande puissance uni à une extrême délicatesse de doigts." *The New York Home Journal*, 1856, thought that "to a touch of great accuracy and finish, I add a wonderful elaboration, scope and rapidity of execution, and fervour of sentiment." Two years ago, *The Edinburgh Courier*, January 25, 1862, remarked that my "touch is at once bold, firm, and exquisitely delicate; and that the sound of my harp is not the *staccato twang* which so frequently characterises the instrument, so much as a well sustained tone, admitting of expressive cantabile." In February of the present year, 6th inst., one of the best Dublin critics (*Daily Express*), observed that "to his apprehension, my bass seemed more decided in its timbre than in the case of any other performer he could recollect," and that my "execution was masterly and free;" to which he added, "and we in Dublin, it should not be forgotten, are used to hear harp virtuosity of celebrity." In conclusion, let me say that it was simply in the cause of the interests of the harp, and for the sake of such as may contemplate studying it, that the late Mr. Bochsá has been so roughly handled by me, and not as an attempt to deteriorate from his merits as a musician, in which light I have a high veneration for him. Nor did I intend, by my allusions to his pupils, among whom are many champions of the harp, to underrate their abilities, or the noble service rendered by them in keeping it from falling into oblivion. Much less would I condescend to the despicable meanness of resorting to personalities in carrying on a dispute: to do so would only show a lack of resources for argument. It is when an opponent's views cannot be gainsayed in a legitimate way that low invectives are hurled at him. With such facts as I have in my possession, I can well afford to be indifferent to any attacks that may be made upon me, and shall continue to be unless, indeed, I may possibly be insulted by a gentleman.

AFTOMMAS,
(A self-taught Harpist.)

TONIC SOL-FA v. DOTTED LINE.

SIR,—In your issue of Saturday last, I find a letter from the Rev. John Curwen relating to a concert I had the honor to conduct at the Crystal Palace on Wednesday the 27th ult., in which he takes occasion to find fault with me in regard to certain things said to have been stated in the public announcements of that concert. In reply thereto, may I venture to request the insertion of the following:—

The Rev. J. C. states, that "in newspaper advertisements and in handbills all over the town, he has seen the announcement of a Tonic Sol-Fa Concert at the Crystal Palace this day." This is simply an inaccuracy—no handbills were issued, and therefore could not have been seen—and the bills that were issued by me did not contain any such expression. Truly the large posting bills issued by the Crystal Palace Company did state that fact, but with these I had nothing to do, and did not see them till Friday or Monday 25th, neither for these nor for the newspaper advertisements am I therefore responsible. But will the Rev. J. C. be good enough to define his terms? What is it to Sol-Fa? Could not Mr. Hullah and his pupils call themselves Sol-Faists as well as those taught by the Rev. J. Curwen's letter notation? And what is a *Tonic Sol-faist*? Might not the Lancashire Sight Singers, with hosts of others, adopt that fullest title in common with Mr. C.? and my co-adjutors and pupils, and those who use my music in which the tonic line or space is shown to the eye throughout the music, and from which the various intervals are measured, even as the Rev. J. C. teaches in his books of instruction, may not these in all justice adopt that title if they so choose? I therefore see no impropriety in so calling the concert of the 27th, though certainly it was not so called by me.

The Rev. J. C. also says, that the words relating to the terms of admission states one shilling "as usual"—the inference which he wishes to be drawn from the said words "as usual," being, as we suppose, to convey to the public the idea that I wished it to appear that this was not the first concert of the kind we had held. I beg most distinctly to deny that any such words appeared in any of the bills issued by us, or by the Crystal Palace Company. He may possibly have seen them in the newspaper advertisements, but then they would refer to the fact that Wednesday is an ordinary One Shilling day, and therefore the terms "as usual." With regard to "misleading the public" I have only to say the "the public" have been so long and

so well acquainted with the name of W. S. Young, in connection with Crystal Palace and other popular concerts, that it is simply absurd to suppose they could be deceived.

Will the Rev. J. C. permit me to ask him where he obtained the information "that the concert of to-day is intended to be a demonstration of what the dotted line system can do, rather than the Tonic Sol-fa method?" Does not the Rev. J. C. know that there are thousands of Tonic Singers, singers who use Tonic principle in interpreting music from the established notation, who never learnt his letter notation? Is the Tonic principle a new thing? Let his own works reply. Of what then has the Rev. J. C. to complain? Simply, I presume, that we did not use his letter notation in the concert of the 27th, but preferred music printed upon the plan which he so kindly says has been introduced by myself, and which we consider as great an improvement upon his letter notation, as was his improvement upon Miss Glover's tetrachorial method. The Rev. J. C., moreover, in the early days of his musical career, used to tell us that his notation was the easiest stepping stone to the established notation, and was not intended to supersede it. Now, however, he considers its study so unimportant as to make optional the old notation requirements of his certificate of proficiency?

Let it however be distinctly understood, we have no quarrel with the Tonic Sol-fa method, we believe, as ever, that it is the best process for a learner, but consider that so soon as he has mastered it, he should go on to apply its principles to the established notation. Apologizing for trespassing so much upon you.

I am, Sir, respectfully yours,

W. S. YOUNG.

3, Wood Street, Spitalfields.

BANQUET TO MR. CHARLES COOTE.

Sir,—On Wednesday last, the 27th ult., I emerged from my retreat to attend one of the most pleasant gatherings I have ever had the good fortune to be present at. It was at the annual banquet given in honor of Mr. Charles Coote by the members of the band universally known as "Messrs. Coote and Tinney's band." They assembled at the Rose and Crown Hotel at Watford. The earlier portion of the day was spent in the enjoyment of some out-door sports, and at about half-past five o'clock they sat down to a most excellent dinner, provided in such a manner by the hostess, Mrs. Clubb, as to reflect the highest credit upon that lady. Mr. Charles Coote of course took the chair. The cloth being removed, grace was sung; after which the chairman rose and said: "The first toast I have the honor to propose is one to which I know you will all heartily and cordially respond, viz., that of 'The Queen, the Prince and Princess of Wales, and the rest of the Royal Family.' He thought a more appropriate house could not be than the one in which they were now assembled, namely, 'The Rose and Crown.' For some years the Crown had been adorned by that emblematic flower, and he was happy to say it was very probable it would be for a great many years to come, at least he hoped so. He had been honored for a long time with the patronage of the Royal Family, and hoped it would be continued. All he and the band could do in return was to endeavor to give pleasure and satisfaction by the performance of their music."

The toast was drunk with "three times three," followed by the National Anthem by all the members.

The next toast proposed was that of the "Army, Navy, and Volunteers," the chairman observing that as there were three members present, two of whom had been in the army and navy, and the other was still serving, he should call upon them severally to acknowledge the toast, which was drunk in bumpers, followed by musical honors, and to the appropriate tunes of "The British Grenadier," "The Sailor's Hornpipe," and "The British Volunteer." The "Army" was acknowledged by the veteran Mr. W. Egerton in a short but neat speech; that of "The Navy" by Mr. Thomas Edgar, who, with one of those thunder claps upon the right leg so peculiar to the English Tar, and savoring very much of "shiver my timbers," elicited hearty applause from all present. "The Volunteers" was responded to by Mr. Stanton Jones, partly in Welsh and partly in English, doubtless on account of his being a Welshman serving in an English Volunteer corps, and thus doing honor to both countries.

Mr. Stanton Jones, who occupied the vice-chair, now rose and said: "Gentlemen, the next toast which I am deputed to propose is what may be termed the toast of the day, namely, 'The health of our worthy conductor, Mr. Charles Coote.' We, who have been so long associated with him professionally and as friends, can testify to the very able and gentlemanly manner in which he carries out his position. I feel myself very inadequate to do proper justice to this toast, but I will not yield to any one the high esteem I hold him in, as a man, a friend, and (I can say) a brother, for we are brother masons; and it is rather a singular coincidence that to-day is his birth-day. I will not attempt to guess his age, for he talks of circumstances that he remembers so

many years ago, and withal looks so young, that it's quite puzzling to reconcile his conversations upon things ancient with his modern appearance. Therefore I beg to propose 'Health and prosperity to Mr. Charles Coote, and many happy returns of the day.'"

The toast was drunk with musical honors, in such a manner that professional singers could have listened to advantageously. I could hear one voice among the many, with a peculiar Dutch accent, and upon looking round the table, lo! I saw a lineal descendant of Sir Henry Bishop's glee hero, Mynheer Vandunck, in the person of Mynheer Snyders, singing with all his might and main behind a bumper of Champagne, "For hiss a Charley Coote feller." Mr. Coote, who on rising was received with immense cheering, said—

"Gentlemen, the very kind and expressive manner in which you have received and responded to the toast of the Vice-chairman, leaves me in the difficulty of not being able reciprocally to return thanks; but I deeply feel the compliment, and shall always study your respect and esteem. I know I have always your attention when engaged in your professional duties—I may say unwearied attention—for you are often at work at sunrise; but the results are gratifying, for a gentleman once told me, that Coote and Tinney's band was a great institution, as it caused many matrimonial engagements, and offers were made, accepted, perhaps sometimes rejected, whether in the mazy waltz, the quiet talking quadrille, the whirling galop, or the reciprocal "Höme" in No. 3, or the friendly "Visits" in No. 4, or the "Chain of Hands" of No. 5 in the Lancers, he could not say. Gentlemen, I have detained you too long. Allow me to drink health, happiness and prosperity to you all, also your families. Respecting the remark of the Vice-chairman, claiming me as a brother mason, I am proud to say I am one, and we know that the principles of Freemasonry tend greatly to make men better; therefore I hope to improve." Several other toasts were drunk and responded to, interspersed with some excellent singing. The chairman intimating that in half an hour the last train to London would start, the company broke up, all evidently much pleased with the day's entertainment.

YAXTON LAST.

Fish and Volume, Tewkesbury Point.

FISH AT THE OPERA.

If *Oberon* were the worst opera ever written, cast as it is at Her Majesty's Theatre it could not fail to prove eminently attractive. *Oberon*, however, is not the worst opera ever written, but worthy the genius of the composer of *Der Freischütz*, exceedingly interesting, full of a strange and wild charm, and perfectly original. The drama, too, admits of unusual spectacular display, and the painter, dresser, and machinist are in their glory. Enough and more than enough has been said and written about the book of *Oberon*. The music has obtained a world-wide fame. In 1860 *Oberon* was brought out at Her Majesty's Theatre, under the management of Mr. E. T. Smith, not in the regular season,—but as an opening to his "cheap" or "supplementary" season, and was played some five or six nights with success. The cast then comprised the names of Mdlle. Tietjens, Madame Alboni, Signor Mongini, Belari, Everardi, Gassier, &c. The present cast includes Mdlle. Tietjens as Reiza, Mdlle. Trebelli as Fatima, Mdlle. Grossi as Puck, Mdlle. Volpini as the Mermaid, Signor Bettini as Oberon, Signor Gardoni as Sir Huon, Signor Gassier as Babekan, Signor Casaboni as Haroun el Raschid, and Mr. Santley as Sherasmin. With such singers it is needless to say that the vocal music was given to perfection. Mdlle. Tietjens is magnificent in the music of Reiza, as she was last year and in 1860, singing the great scena "Ocean, thou mighty monster" with prodigious force and brilliancy; Mdlle. Trebelli is encored in both the songs of Fatima, which she gives with exquisite sweetness and the utmost finish; Mdlle. Grossi makes quite a sensation in Puck, and shows both high dramatic and vocal capabilities in the recitative in which Puck recounts to Oberon the adventure of Sir Huon at the court or in the kingdom of Charlemagne; Mdlle. Volpini gives the song of the "Mermaid" deliciously; Signor Bettini as Oberon sings the florid passages with surprising ease and facility; Signor Gardoni, in the music of Sir Huon, proves himself a thorough artist, and is loudly applauded in the scena; while Mr. Santley and Signor Gassier could not be surpassed, perhaps equalled, in the small parts of Sherasmin and Babekan. The band and chorus are both admirable, and a finer performance of the glorious glowing overture has seldom been heard. The encore is vehement and irresistible. *Oberon* at Her Majesty's Theatre would be well worth seeing, for nothing else than the splendid manner in which it is mounted; its many pictorial changes and illusions, its brilliant assemblage of fairies, water nymphs, and dancing girls; the splendor and novelty of its *tableau*, the richness and variety of the costumes, and the magnificence of the appointments.

COVENTRY FISH.

COLOGNE.—Herr Theodore Formes has been singing here very successfully.

Muttoniana.

Mr. Ap'Mutton has not yet returned, but Dr. Shoe cannot help (respectfully) thinking that the subjoined communication from Mr. Bat will be regarded by him (Mr. Ap'M.) as a piece of grievous impertinence. Dr. Shoe may, or may not, be wrong; but as, if not wrong, he is sure to be right, and as he can hardly be not right, being in all probability not wrong, he is (consequently) right. Let the readers of *Muttoniana* judge:—

SIR,—I have just received a letter from Mr. Marlin Spike, who writes from Hotel, Jack Dol, August 2nd, 1864, and says:—"Mr Good Friend—I am happy to tell thee that I never felt better in my life, and I hope that thou art the same. I suppose that thou knows all about the cricket match. Eh lad, thou would have laughed if thou ware there; that Ap'Mutton is a rare batsman; but I'll back thee again him any day. I'll tell thee what it is lad, I'll make a match to play any six of Ap'Mutton's best at a single wicket; that is us three, Ap'Shenkin, thee, and me. Write and tell me what thou think about it. From thy old Friend, SPIKE."

I have sent this epistle to Ap'Shenkin, and both him and myself agree with Mr. Marlin Spike to play six of Ap'Mutton's best at single wicket; and Mr. Ap'Shenkin proposes that upon this occasion Mr. Punch shall take the grand stand, and that the beverage sold at the above shall be nothing stronger than *Lemon—ade*. I propose that we shall have a catch and a round after.

BUCKNOLE BAT.

Mr. Bat must (Dr. Shoe opines) be an owl thus to presume upon his name. There is a quarrel on hand about the return match between the Kidbury and Ap'Mutton Elevens. The Kidbury insist upon Dishley Peters and Zamiels Owl being exchanged for Sidey Ham and Sir Caper o'Corby; but Mr. Ap'M. will only concede Dr. Wind and Baylis Boil, in exchange for whom he requires Spurway Horn and Dr. Pidding.

The following comes from Dr. Shoe's old and persevering college-chum, French Flowers, whom he (Flowers) will remember as his (Shoe's) fag.

THE ROYAL ACADEMY GRANT.

SIR,—I am quite of Mr. Bernal Osborne's opinion on the subject of the grant. His challenge to the Chancellor of the Exchequer could not be fairly met. This does not surprise me, inasmuch as the principal singing master of the Royal Academy of Music told me himself that "the English have always colds." If Senor Garcia had a pathological knowledge of the nature of the *break in the voice*, this reason would no longer blight the prospects of British vocalists. How perversely ignorant this consumptive country is on the subject of *colds*; but it is certain Senor Garcia can never thoroughly develop voices till he can give a wiser description of the nature and cause of the *break* than is to be seen in his work or any other work on singing. I will further add that medical men ought to know the cause well, and explain it physiologically too—but do they? Signor Adolfo Ferrari was early initiated in medical science; he really ought to have entered pathologically into this question in his work on singing, then he might have introduced these lines which are something after the *inimitable* metre of the poet Laureate, and he might have sung them lustily to "a tune of his own composing."

Break! break the break!
So that thy voice, O throat!
May give a greater compass
And equalize each note.
But ah! if you want these powers
Don't try the new system of Flowers.

I have the honor to remain, Sir, Your obedient servant,

G. F. FLOWERS.

Dr. Shoe will communicate with Senor Garcia and Signor Ferrari on the subject. He (Dr. Shoe) remembers when Mr. Ap'Mutton, whose voice is a *basso-tenore*, had a cold—which prevented him from singing for the recreation of his (Ap'M.'s) friends—it was attributed to the break. Mr. Ap'M. had been breaking in a somewhat troublesome steed; and as he never gives up a darling project, he persisted, although it rained a deluge all the time, to break in this troublesome steed, and broke it, ultimately in, in his (Mr. Ap'M.'s) break. So that Mr. Ap'M.'s cold was rightly attributed to his break. Dr. Shoe has studied the "new system of Flowers," and recommends it strongly to Senor Garcia.

Dr. Sting's compliments to Dr. Shoe, and wishes to be informed whether the Bee-master of *The Times* resides at St. Hives, and whether the Scotch bees would kill the drone of a B flat bagpipe.

Dr. Shoe respectfully informs Dr. Sting that the Bee-master of *The Times* formerly resided at St. Bees, but has removed to Melcombe Regine. He (the Bee-Master) has also hives at Woxford. The question of; the bagpipe had better be reserved for Mr. Ap'Mutton.

Dr. Bile wishes to know to what the orchestration, at present going on, is to lead. Perhaps Dr. Shoe can inform, and will, by so doing, oblige him (Dr. Bile).

According to the Scotch law, the orchestration may lead to sequestration. Mr. Ap'Mutton will say more when he returns to his four quarters.

Mr. Ap'Shanks has forwarded to Dr. Shoe (with compliments) the subjoined epigram:—

Who'll smash Punch's nob in?
"I"—says Cock Sparrow—
"With my paper, *The Arrow*,
"I'll smash Punch's nob in."

Dr. Shoe has backwarded the foregoing epigram (with compliments) to Mr. Ap'Shanks, and substitutes one by Professor Short-fellow:—

I shot an arrow in the air,
It fell to earth, the Lord knows where;
Sometime after, in the house of a friend,
I saw it again, from beginning to end,
But it wouldn't be proper to say where.

This, Dr. Shoe opines, is a power better than the other, and a power nearer the purpose.

Since writing the above Dr. Shoe has received an epigraph on the same subject from the sharp-pointed stylus of D. C., which he (Dr. Shoe) hastily impinges:—

There was a new paper, *The Arrow*,
Brought out by a little Cock Sparrow.
In search of a butt,
Punch it fixed upon—but
Very short of the "Mark" fell this arrow.

—and which he (Dr. Shoe) opines to be the best of the three and the most purpotous.

Boot and Hook, Shoebury, Aug. 5.

Taylor Shoe.

PRAGUE.—The management of the Royal German National Theatre has engaged M. Naudin for 7 performances in the month of September. The operas in which he will appear are *Lucia*, *Rigoletto*, *Stradella*, *Il Trovatore*, *La Traviata*, *Ernani*, and *La Sonnambula*. In October, he goes to Madrid, and on the 1st January, 1865, to the Italian Opera, Paris.—The Italian company under Signor Merelli were to have concluded their engagement at the Neustadt theatre with *Don Juan*. Owing, however, to their great success, they will give some additional performances. The Sisters Marchisio have become especial favorites with the public.

TURIN.—According to the paper called *Il Trovatore*, King Victor Emmanuel has conferred the order of St. Maurice and Lazarus upon Signor Calzolari the tenor. The same artist received, also, some years ago, from the Emperor of Russia, the Gold Medal for Merit, with a portrait of the Imperial donor. The medal, which was bestowed upon Lablache, Tambrlik, and Madame Bosio as well, is worn suspended from the neck, and set with diamonds to the value of 10,000 francs.

HOMBURGH.—Franchesi, Vieuxtemps, Alfred Jaell, Seligmann, and Madame Fabbri-Mulder appeared at the first concert given this season in the new and splendid theatre, while David, Rosa Kastner, and Margarethe Zirnendorfer took part in the second. During the present month, an Italian opera company, comprising among its members the sisters Marchisio and M. Naudin, will give a series of performances.

MILAN.—The great topic of conversation here at present is the inauguration of the Quartet Society, which took place recently in the rooms of the Conservatory of Music. Quartets by Mendelssohn and Mozart, with Beethoven's Septet and Sonata in D were performed on the occasion.—Beethoven's *Sinfonia Eroica* was played at the third concert of the Conservatory.

AIX-LA-CHAPELLE.—The receipts of the last five Musical Festivals of the Lower Rhine held here were respectively: 4160 thalers in 1851; 4775 thalers in 1854; 4198 thalers in 1857; 5015 thalers in 1861; and 6170 thalers in 1864.

HAMBURG.—By a recent decree of the Senate, Herr B. A. Hermann has been accepted as manager of the Stadttheater for five years, that is, to the 1st June, 1869, upon the same terms as his predecessor.

LEEDS TOWN HALL ORGAN CONCERTS.

To the Editors of the Leeds Mercury.

GENTLEMEN.—As a regular attendant at the Saturday evening organ performances I am surprised to hear that gentlemen on the Organ Committee incline to treat them as failures, in face of the fact that the attendances have reached near 40,000, and find that many others entertain like feelings of surprise and regret, and a desire to protest against the result of so rigid, and indeed unfair, an application of the paying test being allowed to stand as a reason for depriving us of a great pleasure. Many institutions, which in a money sense don't pay, we can ill afford to lose. Surely there does not exist in what we are sometimes pleased to call "our good old town of Leeds," such a superabundance of influences "honest, pure, lovely, and of good report," that we can afford to lose the one in question, with all its pleasant and humanising influences and associations. Any regular attendant will bear witness that while on every occasion all classes have been represented, often the working classes have been preponderatingly so—amongst them frequently decent, respectable men with their wives or daughters, market basket on arm, calling on their return home, leaving the hall with satisfaction depicted on their countenances, having evidently spent a most agreeable hour. Cases are known where employers have allowed well-conducted trustworthy assistants the privilege of absence from their places of business to enable them to enjoy the hour's entertainment at the Town Hall. Leaving out of question the comparatively small number who avail themselves of balcony accommodation, practically speaking, all classes meet in the Victoria Hall, without being fenced off from each other. Out of the mutual comfort of this custom comes the growing mutual respect between all classes. During these Saturday evening organ performances nothing rude or unpleasant has passed. All agree in saying that the organ has improved in every respect under Dr. Spark's careful and skilful hand. Would it be wise or creditable, after having spent so much money on this noble instrument, to allow it to spoil for want of sufficient use, and to become little better than a heap of lumber? Competent judges agree, also, it is believed, in admitting that the organist's salary is not an over liberal one, considering the quality and quantity of services rendered, the good taste evinced in selection, and skill in execution—severe physical exertion, unflinching punctuality in attendance, and courtesy in compliance with frequent encores—remembering, too, his time of appearance in public represents a portion only of the time actually expended by Dr. Spark in discharge of duties attached to his office. None grudge the Tuesday's performance to those able to attend. By all means continue them, for the sake both of strangers and towns-people. But persons engaged in business cannot conveniently attend an afternoon performance. To discontinue the Saturday evening's concert would take away an enjoyment from very many who could not afford to attend any other musical recreation, and would likewise have a tendency to check a growing taste for good music. Whilst ratepayers are doubtless sincerely grateful to worthy aldermen and councillors for evincing a laudable anxiety to administer the public funds with a due regard to economy, they are not less grateful to those who manifest a wise and kind desire to maintain the use of a piece of public property for public enjoyment. After urging all who value good organ music by frequent attendance to make future concerts more remunerative, and to remember that each payment will somewhat remove the painful load of anxiety which has hitherto preyed upon the minds of some gentlemen on the Organ Committee, allow me, in conclusion, to express the hope that our worthy local senate will confirm to our use, in its entirety, the liberally devised and admirably arranged scheme of organ performances, and so confer a pleasurable advantage upon their fellow-townsmen, and at the same time add an additional lustre to honors already won through the zeal and ability with which they have worked out the great principles of municipal self-government. Gentlemen, I am, yours respectfully,

REGULAR ATTENDANT.

[With reference to the above, it may be necessary to explain that an agitation is on foot in the Leeds Town Council with the object of diminishing, by one half, the yearly number of organ performances in the Town Hall, and making a corresponding reduction in the organist's stipend. It is proposed to abolish the Saturday evening's performances, and on the plea that, generally, the organ performances do not pay, and, specially, that the Saturday evening's performances, being chiefly intended to attract the working classes, have failed, inasmuch as said working classes do not much patronize them. The first point (specially noting that 40,000 persons have attended these concerts) may, we think, find sufficient answer in the letter we have quoted from the *Leeds Mercury*. As to the second plea, it may be worth while to suggest the possibility of making too much fuss about the "working classes." If they will not attend these organ-performances, it is probably because

they prefer beer to music, and are more appropriately amused in a tavern than in the Victoria Hall. In any case, it is their choice, and there the matter should end. It would be certainly gross injustice to deprive the regular attenders of the Saturday's concerts of their accustomed enjoyments, because others imagine themselves better employed elsewhere.

We fear, however, that all this is little better than show and pretext. No doubt that Dr. Spark, like most successful men, has his share of professional enemies. With a certain party, probably, everything he is concerned with will be abused. Perhaps these amiable sentiments find their way somehow into the Town Council, and perhaps,—our readers may easily infer the rest.]

MR. MAPLESON'S TOUR begins at Manchester, on the 16th of September. The operas at Manchester will be *Mirella*, *Faust* and *Fidelio*. The troop consists of Mdle. Tietjens, Mdle. Sinico, Mdle. Grossi, Mr. Santley, Mr. Swift, Signors Casaboni, Bossi and Gardoni. From Manchester they go to Dublin for a fortnight. The operatic performances will be succeeded by a concert tour, to terminate with a series of performances in London, after which Mr. Santley will leave England for the Opera at Barcelona, where he is engaged for the winter.

OPERATIC DEPARTURES.—Mad. Harriers Wipern has returned to Berlin. M. Gassier is gone to Madrid; M. Juna to Trieste. Signor Gardoni left for Paris on Tuesday; Signor Ronconi for Spain on Sunday. Mdle. Adelina Patti left for Boulogne on Thursday, but will return for the Birmingham Festival. Madame Volpini is engaged for the winter at Lisbon; Madame Trebelli and her husband, Signor Bettini, are engaged for Rome, and afterwards for Warsaw.

MR. E. T. SMITH has a sensation in store for the patrons of "Astley's," in the person of Miss Adah Isaac Menken, an actress and equestrienne of distinction, who is engaged to play "Mazeppa," which she does without a "double" (as it is called in theatrical parlance), dashing up rocks lashed to a horse, and executing a variety of bold feats not even attempted by male representatives of the part. Great preparations are on foot to make *Mazeppa* an eminent success.—(Communicated).

BEETHOVEN'S PORTRAIT BY STIEBER is announced in our advertising columns for sale. This highly interesting portrait was taken when the great "tone poet" was writing his *Missa Solennis*.

CASSEL.—Louis Schubert's comic opera, *Das Rosenmädchen*, has been accepted, and will probably be produced next season at the Dual Theatre.

PESTH.—Signor Barbieri, the conductor at the operahouse here, has completed a four-act opera entitled *A Winter's Tale*. He wishes to get it produced in Vienna.

BAMBERG.—A most praiseworthy performance of Beethoven's *Fidelio* has just been given here.

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